

A Beginner's Guide to Transfiguration

Emeric Switch

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Introduction

Dear Reader—

Archibald Wiseduke, noted expert in the field of Transfiguration, once said "Transfiguration is rooted in rules. First, you must learn them. Next, you study the exceptions to these rules. Then, you examine the exceptions to these exceptions, and then the exceptions to those exceptions and so on and so forth until you eventually disregard the rules altogether. Subsequently, you may become a master of transformative magic." Of course, this stage of experimental Transfiguration may only come after decades of study, when one has fully grasped all of the concepts of this magical art.

The ability to manipulate the world around you should not be taken lightly. Control over your surroundings is an extraordinary gift, requiring discipline and focus. Many students consider Transfiguration the most difficult area of study, as do most adults. The thought process involved in this discipline must be learnt, a process which is oftentimes frustrating

and tedious. However, mastery of this subject is particularly rewarding, due to the wide variety of opportunities that become available. It is no coincidence that the majority of history's most influential wizards and witches were adept in Transfiguration. With such power, you're bound to leave a substantial physical mark on society.

How can you achieve such prowess? Practice, practice, practice. As Wiseduke suggested, Transfiguration is primarily composed of complex laws. The only way to truly understand these is to invest time and effort into Transfigurative studies. For that reason, we have included various "case studies" in the majority of the sections discussed in this book. These case studies are designed to allow you to test and apply your new knowledge. If you are unsuccessful at first, reread the section and identify what parts of the process you may be missing. It is impossible to understand and apply every concept in this textbook at first read.

In updating this textbook we have, however, attempted to simplify some of the earlier instruction. While "exceptions to exceptions to

exceptions" are being developed constantly, Transfiguration remains remarkably unchanged as a field. Indeed, the ancient Egyptians, known for their partial Animagi Transformation and other complex Transfiguration, recorded a "Guide to Change," quite similar to our own Gamp Laws. Therefore, although we have tweaked bits here and there, you'll find our version remarkably similar to that of Emeric Switch.

Finally, I'd like to remind you of the importance of details in Transfiguration. Eventually, what sets an average wizard apart from an excellent one is the minute aspects. Pay close attention to fur, patterns, and colour. While these smaller Transfigurative tasks may seem simple at first, they are by far the most painstaking. A good rule of thumb is to always leave objects in a state more beautiful than you originally found them. Eventually, you will develop a signature style, just as young children develop unique handwriting. Identify and nurture this flair, and you may one day reach the point of mastery of these rules and their infinite exceptions.

Best Wishes,

What is Transfiguration?

The study of Transfiguration involves learning the ability to alter objects or creatures via magic. In order to do so, one must practice and execute the Transfiguration spells necessary to change the molecular structure of that which they wish to Transform. It is, to put it lightly, one of the most complex and dangerous subjects to undertake; students will find that there can be many risks involved in the rearrangement of molecules and it is advised that this magic never be attempted at any more than a basic level by an unsupervised amateur, lest they err and lack the ability to fix their There is an exact science to mistake. Transfiguration which, if not followed, can produce undesirable results.

The Four Branches

Transfiguration can be as simple as turning a matchstick into a needle or it can be as sinister as turning a person into stone. There are four particular branches of Transfiguration so far, which will be covered properly in later chapters. Briefly summarizing, however, the four branches are as follows:

Transformation: That which causes an alteration in the intended target is known as Transformation. It is used for a wide range of Transfigurative spells and covers a vast range of skill levels from beginner to expert spell casting. Transformation is further divided into three groups. Firstly, Human Transfiguration, which is for Transfigurative spells directed at humans. Secondly, Switching, which involves the division of physical features between two subjects so that both may assume certain physical traits of the other. It is theorised that the Platypus (Ornithorhynchus anatinus, native to Australia) was created and bred through Switching aquatic mammals with ducks by a wizard who liked to experiment. Last of all, there is Trans species Transformations, which allows the Transformation of organisms into

species other than their own, either entirely or partially.

Vanishment: As evident from its name, Vanishment involves causing things to vanish into non-being. It is more advanced magic than Transformation and as such is not to be attempted early in one's studies.

Conjuration: The opposing magic to Vanishment, Conjuration enables a witch or wizard to bring an object into being, making it appear. This is generally not taught until after success with Vanishment has been achieved by a student.

Untransfiguration: This branch covers Transfiguration reversal – a sort of counterspell, if you will. Generally not taught until later years, it is a vital ability to those who have decided on a career path involving Transfiguration.

Limits

Naturally, there are limits when it comes to any branch of magic and Transfiguration is no different. Transformation magic, for instance, generally requires two people for Human Transfiguration. This is because when one Transforms one's self into an animal, one also assumes the intelligence of that particular animal - in this case, the Transformed human will need assistance in order to be returned to their original state, lest they be eternally stuck in that form. (It is not the case that Animagi, whom will be discussed in more detail later, their human lose intelligence Transformed, and do not need help to revert back to their original state.)

Concerning Animagi (an Animagus is a human who has trained themselves to Transform into a singular animal using Human Transformation), there are a number of restrictions in terms of the magic involved and the legality of the magic. While an Animagus is in training, they are monitored by the Ministry of Magic and must register themselves so that they do not abuse their powers or risk harming others. It is illegal to become an Animagus

without being registered, and offenders usually face prosecution. Also, an Animagus can only become one specific animal, whereas using traditional Human Transformation magic allows the user to Transform themselves into a variety of different creatures if executed properly.

When using Transfiguration on animals, one should remember that you cannot create physical features to add to an animal that do not exist as part of the universe already. Creating entirely original animals is impossible, all one can do is fuse together elements of existing animals or objects to create something that looks original to the untrained eye.

When it comes to Conjuration, all spells must abide by both the Ministry of Magic regulations on what is allowed to be conjured and by Gamp's Law of Elemental Transfiguration. The first, and most notable, of the five Principle Exceptions of Gamp's Law of Elemental Transfiguration is that it is impossible for food to be Conjured out of nothing. It is also important to note that no Conjuration is permanent.

Lastly, one would do well to remember that no magic, including Transfiguration, offers the ability to resurrect the dead.

A Brief History of Transfiguration

The origins of Transfiguration are just as dark and perilous as the magic itself can be. While not as old as some ancient practises such as Potions, Herbology and the Study of Ancient Runes, Transfiguration is a practise steeped in important history for all magical folk. Unlike many of the other practises, Transfigurative magic was found to occur spontaneously in nature before it was even discovered as a form of magic which could be taught. The primary example of this is the werewolf; to this day, the origin of the werewolf is a complete mystery and has been for many thousands of years. The process of becoming a werewolf involves specific molecular rearrangement and thus is classified form of unintentional Transfiguration.

There were those who were jealous of Lycan powers and sought to replicate it for themselves. Such attempts brought about the first known cases of Animagi. It is unlikely that wizards or witches knew the exact molecular process that enabled them to change into animals, as the age of enlightenment was yet to

be experienced. However, through steady training regiments and greatly determined focus, a small handful of people were able to achieve Transformation into an animal. The first proven example is Falco Aesalon, a wizard who lived in the times of Ancient Greece and could Transform into a falcon at will. This was first recognised use of intentional the Transfiguration, however it was a great number of centuries before such magic was developed into the modern subject of Transfiguration that is taught today. This is possibly due to the fact that ancient wizards did not usually execute their magic through the use of wands, which may have restricted the progression of Transfiguration because it is enhanced by the more precise control of magic that wands offer their owners.

Transfiguration was most prominent during the fifteenth century, initially as a means of disguise. For those who are well read on their magical or Muggle history, this was the period where witch trials, which had been present ever since Muggles became vaguely aware of witchcraft and wizardry, were performed en masse in Europe. The Vatican encouraged those who performed witchcraft to be

persecuted, and over the years, witchcraft was made illegal according to Muggle law. Between the fifteenth and eighteenth centuries, a handful of magical brethren and thousands of innocent Muggles were subjected to torture and often death at the hands of civilians and authorities alike. These victims were mainly women. The deaths were justified in the eyes of the Muggles, who took to heart the Biblical phrase "thou shalt not suffer a witch to live" (Exodus 22:18).

The most usual methods of death for those put on trial were by burning at the stake or by drowning in the nearest body of water. Muggles were under the impression that those with magical blood would be immune to fire and would also not be able to drown. Of course, some able witches were able to take Potions or perform Charms so that the fire left them unharmed, but the drowning was a different matter altogether; short of having Gillyweed or using the Bubble Head Charm (which was very conspicuous and would often result in an assault from terrified Muggles), there were not many methods at that time to avoid drowning. (Of course, we can use Transfiguration today using human Transformation to give ourselves

the properties of aquatic creatures, should we choose.) Sadly, any witch or wizard caught without their wand or magical inventory was, inevitably, helpless to protect themselves.

Hence, Transfiguration emerged as a new branch of magic. It was used on a small scale to enable a witch or wizard to give themselves subtle gills (which could last for a length of time if the person in question was stripped of their wand) in order to survive drowning. More commonly, it was used to disguise a person's features by giving them entirely new ones. The accused, given warning, could hide out using a new persona until suspicion against them was dropped or until they could relocate. Many witches would use early Transformation magic in order to disguise themselves as men, who were far less often targets of witch trials. They would even sometimes pretend to be their own husbands to explain that their "wife" had suddenly gone missing without a trace. Transfiguration was a very effective manner of remaining free from persecution, and as such, it was added to the curriculums of many magical educational institutions, such as the ancient Hogwarts School of Witchcraft and Wizardry.

Through their use of magic - Transfigurative magic in particular witches were able to protect themselves by hiding out and were rarely caught. The number of witches condemned bv Muggles decreased exponentially as knowledge spread. It is because of this that the majority of the victims of witch hunts were mistakenly accused Muggles who would then be subjected to a horrendous death. This is not something that the magical community supported and there was deep regret for the unjust deaths, felt by those with pro-Muggle leanings. During this time, many magical communities utilised their Transfigurative magic, along with certain Charms, to protect as many Muggles as they could.

It is due to the necessity for disguise and confidentiality during these times that the International Statute of Wizarding Secrecy was established in 1692, during the peak of the witch trials. Transfigurative magic was highly useful in this new policy as it was the easiest manner in which one might alter one's appearance.

It is only after the end of the witch hunt periods that Transfiguration was free to develop more as a subject and the magic was extended to include Vanishment Conjuration, though Untransfiguration had been performed to some degree by those seeking to undo their initial disguises. It had mostly been used for practical purposes; however, some had previously misused the original intent of the magic, such as Thaddeus Thurkel (1632-1692)who famously transfigured his seven Squib sons into hedgehogs as punishment for their lack of magic. Nowadays, this sort of magic use against non-magical folk is outlawed.

Until the aforementioned peak period in Transfiguration, it had never before involved anything other than complete Transformation using animal properties. It is not ultimately known who pioneered the art of Transfiguration beyond its initial origin in Animagi, due to the manner in which it spread from town to town. Attempts to trace it back to a specific location have never been successful.

Some famed scholars have noted that the honing of the subject came at a time when molecular properties were primarily being experimented with as part of Alchemy, which leads them to theorise that it was Nicholas Flamel who was one of the founding fathers of Transfiguration. This is given that the initial appearances of the magic coincided roughly with the creation of the much sought after Philosopher's Stone, which was a masterful use of Alchemy never since repeated in the wizarding world; to date, the Stone has only been achieved by Flamel. As the stone itself is evidence of the great skill with molecular rearrangement that Nicholas Flamel possessed, it is believed by many that he took to developing Transfiguration beyond its primal beginnings after crafting the stone, in order to keep himself from becoming complacent and idle. When asked about his involvement with the subject. Flamel's famous reclusiveness in later life led him to dismiss the questions, in favour of having a "nice, strong cup of tea with the wife."

Transfiguration in its modern form is very much about creativity. Once a student has a proper understanding of Transfiguration's principles, it is up to them to decide what to do with it. Whether you wish to turn a flower into a fish or vice versa, there is great flexibility (limited only by the law) as to what this magic can be used for.

Transfiguration and Other Subjects

Regarding its relation to other subjects, Transfiguration differs from Herbology in that Herbology is limited by what plants are currently in existence, whereas it is possible to create new spells in the study of Transfiguration, if one has great expertise.

Concerning Potions, Transfiguration is far less of a practical exercise, though equally as scientific. Whereas Potions work requires the student to sit, sometimes for hours, concocting a mix of ingredients with their own hands, Transfiguration merely requires complete mental focus and a clear understanding of concepts. The brain must be steadier than the hand, so to speak.

There has long been a strong connection between Transfiguration and Charms, as both practises are complementary to each other; the key difference is that Transfiguration focuses on altering what something IS, whilst Charms work focuses on altering what something can DO. The relationship to other subjects besides the aforementioned, however, is very minimal, as Transfiguration distances itself from purely theoretical subjects such as the History of Magic or the studying of Ancient Runes, and also from overly subjective practises such as Divination.

Transfiguration has been briefly introduced to you, the student, and it is up to you now to see how adept you can become in this field. Whether you wish to turn someone into a newt (and of course, change them back afterwards), give a pig a pair of wings, or you're running low on goblets and decide your unwanted infestation of mice would be perfect for spares, Transfiguration will offer you the ability to do all of this and more, if you are both dedicated and proficient enough.

Basic Technique

Due to the exact nature of Transfiguration, the technique used in order to Transfigure an object must be precise. Technique that is haphazard or incomplete may result in ineffective, imperfect, and even dangerous results. In order to avoid unfortunate consequences, you must pay close attention to every detail presented to you; only a thorough understanding of the nature and practice of the spell will lead to a successful Transfiguration.

Mental Preparation

Before attempting to perform Transfiguration, a certain degree of mental preparation is required. First and foremost, the most basic concept of any and Transfiguration is that of mutability, or an object's ability to change. All witches and wizards that wish to perform anv Transfiguration whatsoever must recognize the inherent mutability of all objects in our world. Nothing is truly stagnant. Even the strongest of materials, such as diamond and dragon hide, can be formed and reshaped, through both magical and non-magical means. We do not use our magic to grant objects with the ability to change; rather, our magic taps into the pre existing mutability of the items we wish to Transfigure, directing and intensifying that capacity.

The second most important concept of Transfiguration is that of universal connectedness — that is, all objects are, by nature, connected to all other objects. They may be connected by similar characteristics, such as their function, substance, or traits, or by magical essence and even existence.

Through understanding these similarities, we can recognize exactly what differences exist and need to be addressed in order to Transfigure one item into another. In theory, therefore, any object can become any other object. (Although are restrictions to the scope of there Transfiguration, arguably this is a result of the limitations of human magical abilities. Plausibly, Transfigurations impossible by human magic can be performed by other means perhaps by other magical creatures. House-elves, for example, while severely limited in many ways, have been shown to be able to Apparate into, and Disapparate out of, areas in which wizards and witches are incapable of either.)

Until these two concepts of mutability and universal connectedness are fully understood and incorporated into your understanding of the world, even the simplest of Transfigurations will prove impossible for you. But once you fully understand the truth of these two concepts to the point that they seem entirely obvious and you can't understand how you were never aware of them in the first place, you will be able to move on to preparing for specific Transfigurations.

The preparation for specific mental Transfigurations involves in-depth an understanding of the changes that you will be making to the object. Each Transfiguration in this text will be preceded with a description of the nature of the change, what it involves, and the mechanics behind the change. Read this carefully; all information provided in these sections is vital the proposed to Transfiguration, and it is highly unlikely that you will be able to effectively perform the given spell without understanding even the most seemingly trivial facts presented in the chapter.

In order to perform a given Transfiguration, you will have to be able to understand the connection between the initial object and what you are Transfiguring it into. You will have to be able to understand how the two are inherently similar, however dissimilar they may seem, in order to know how the nature of the initial object will flow and become part of the essence of the end result. (Lewis Carroll, a prominent writer but considerably less-accomplished wizard, attempted to portray his frustration with this concept in his novel "Alice in Wonderland," in which the protagonist and her friend, the Mad Hatter, puzzle over this

question: "Why is a raven like a writing desk?") Once you can accurately identify exactly what will change over the Transformation and what similarity will remain between the Transfigured object and its initial state, you will be able to proceed into the actual spell.

Physical Technique

The physical technique of Transfiguration tends to vary depending on the specific spell, but there are some general similarities. For instance, wand movements are precise and measured, often to the exact degree. Typically, a wand movement in Transfiguration will begin pointed at the centre of the initial object and move in a way that is encouraging of the major change of the Transfiguration. There are certain distinctions to these general rules (melting and evaporating Transformations, for example, require wand movements bordering on spontaneous), but in most situations, being as precise as possible in your wand movement will increase the effectiveness of your spell.

In addition, you must keep your body in careful control. While it is not entirely necessary to have a perfectly straight and rigid posture, those who do not slouch tend to find their Transfigurations are easier to perform. You must be completely aware of your body, its position, and the flow of your energy, in order to properly Transfigure an object.

Most important in physical technique for Transfiguration is the control of your energy. In Charms, excessive energy may result in a stronger effect than intended (which is not necessarily always desirable, and, rather, is usually inadvisable), but due to the precise nature of Transfiguration, excessive energy in this field tends to simply nullify any attempt at spell work. For young witches and wizards, for whom their energy is intricately woven with their emotions, meditation and breathing exercises are highly recommended, until such a time that they can control their energy separately from their emotions.

CASE STUDY: Match to Needle Now that you understand the basics, you may try your first Transfiguration – the Transformation of a match to a needle (specifically, a metal needle, not one made of bone or wood). This is one of the simplest Transformations available, due to the simplicity of the objects in question and their pre-existing similarities. However, please be aware that until you have completely and unconditionally understood the overarching concepts of Transfiguration, even this simplest of Transformations will be impossible for you; as it takes some time for most students to grasp

such concepts, this spell may prove elusive at first.

In order to Transform a match into a needle, you must understand how the two are similar, what will not change throughout the Transformation. Try to brainstorm a list of similarities on your own, and when you have come up with a few, proceed.

Some similarities you might have thought of are that they are both small, thin objects, around the same length. But now that you understand what makes them alike, you should note what makes them different – indeed, what will characterize the Transformation.

A match does not have the same function as a needle. It is made of wood, and is rounded at one end, where it is also coated with a combustible material that can ignite as a result of the heat of friction. A needle, on the other hand, is metallic, with a point at one end, and a small hole at the other. A needle is more durable, and a match is more flexible.

The Transformation will harden the material of the match (changing from wood to metal), thin one end, remove the chemical coating, and make a hole in the other end. Visualize the Transformation in your head, and remember to think of the mutability of the match and its connection with the needle it will become.

The wand movement for this spell is almost entirely still; due in part to the simplicity of the Transformation, the wand movement is a simple, steady point, and a barely discernible downward flick. The incantation is "Cuspis," and the flick should occur simultaneously with the second syllable, which is slightly more stressed.

When you feel you understand the mechanics of the spell, focus on the match, visualize the Transformation, and attempt the spell. You will most likely not succeed on the first attempt, at which point you should review the Transformation and discern which concept you did not fully grasp: the mutability of the match, the connection of the match and needle, or the mechanics of the Transformation. Focus on the aspect of the Transformation that feels the most difficult, and study it. It may help to write or draw out the concepts from your own perspective. When you feel you have a better understanding of the concept, attempt the spell

again. Continue in this fashion until you have successfully Transformed your match into a needle.

Congratulations, you have performed your first Transfiguration!

Colour Change in Transfigurations

There are two types of colour changing Transformations. The first is the instance where the change in colour is the fundamental goal of the spell's caster. This is one of the most basic concepts and the first for students to master. The second and slightly more complicated form is when colour change is used to add another element to a larger goal of Transformation.

Definitions of Different Colours

A common debate between Muggles of different occupations is what constitutes an actual colour. Namely, they debate whether or not white and black can be considered colours. This stems from several different definitions of the word "colour," the most common two defining colour as light or pigment.

For our purposes, it is safe to define colour as the pigment that can be seen by human eyes. It follows logically that black must be considered a colour since it consists of all other colours. Pure white, on the other hand, should be noted as the absence of colour. Muggle technology is sufficient only to create a resemblance of pure white, close enough to fool the naked eye. However, with wands and spells, witches and wizards have been able to alter an object's molecular structure to the point of which it truly becomes white.

Colour Change in Itself

As with any other Transfiguration, the difficulty changing colours increases with complexity of the object in question, as well as the subtlety of the desired shade of colour. The first Transformation of colour generally taught to students is the Transformation of small ink. amounts of Since ink's defining characteristic is in fact its colour, it is the perfect subject on which to practice. The first change attempted is to simply remove colour, which is why this should first be attempted on black ink.

The wand movement is a counter clockwise loop starting at the bottommost point of the cup or container. The speed, size, and regularity of shape need not differ from object to object or colour to colour, but with practice will come naturally.

Start with a small cup of black ink, which you will attempt to change from black to white. Using the wand movement discussed above, utter the incantation "Absentia Pigmento." To be able to completely whiten the ink on your first try is an incredible feat. More often, it

takes several tries to cause any change to the tnk, and varying shades of grey may first be achieved. Also, be aware that incorrectly focusing energy has been known to create some unique side effects, including the accidental colour change of nearby objects or people.

Once you have managed to sufficiently Transform a full measure of black ink, the focus should move to colour changing with the wizarding primary colours. Like Muggles, these include red, blue, and yellow; however, we will also consider gold and silver as primary colours, whereas Muggles disregard these two important additions. Because these colours are the most basic, creating the entire colour scale, they are the easiest to manipulate, at first. From here, you can progress to working with secondary colours. (A secondary colour is defined as a combination of any two primary colours.) The most difficult of colour Transfigurations deal with subtle shades of the same colour, such as darkening rose petals, or shading a painting.

Ink is still a good medium to practice on, but you should gradually progress to more solid objects. It is generally easier to start out with circular or rounded objects. Without sharp edges or angular corners, they are much easier to Transform completely. Coms, dishes, and simple cups are some examples.

As the subtlety and irregularity of shape increase, so must the focus. You must clearly picture the colour of the desired object in your mind. Colour changing spells grow in complexity, and are studied for many years. Make note that all human Transfigurations are incredibly difficult and dangerous, even human colour changing Transformations; they should, therefore, not be attempted until sometime in your sixth year of schooling, and with constant supervision.

Colour Change Added to an Existing Transformation

Adding a colour change to an object, in addition to the primary Transformation, requires an additional measure of energy and concentration equal to about one tenth of that required while performing the primary Transformation. required, The energy therefore, increases substantially with the increased difficulty of the Transformation in question. It is recommended that a student first Transformation without colour change before adding in the additional difficulty.

However, some Transfigurations already include a colour change because you are changing the inherent material in a way that must change its colour. This is seen as early on as when learning to Transfigure matches into needles. Because the match is mostly wood and the needle completely metal, the change from brown to silver is inevitable and necessary.

The other side includes Transfigurations that can voluntarily include a colour change, such as Transfiguring a hedgehog into a pincushion. The pincushion could become brownin this example; however, a young witch or wizard may choose to, instead, colour the pincushion a brighter shade in order to display ability, impress the examiner, or simply take a risk in class. When done well, these newly coloured objects can look very impressive.

Common Errors

As you attempt to Transform hues into subtly varying shades, you may inadvertently find yourself overshooting. Because you will be used to removing colour or changing colour, lightening and darkening shades will feel oddly focused. Several attempts are usually required before an adequate change can be performed.

The mental focus and energy required for Transfigurations are greater than many other branches of magic. While colour Charms last only a few hours and alter only appearance, colour Transformations alter an object's molecular structure and, therefore, tend to last much longer, often requiring specific removal. This property has caused problems in the past, though it has been rare. For example, in one of the earliest Quidditch World Cups, nervous wizard Herman Prewett, a backup player for his team and never the brightest of men, accidentally Transfigured his robes to match the opposing team. Stumbling out onto the pitch a bit late cost him more than a fine in salary this time. While his team mates were busy discussing strategy, Prewett was ushered toward the other team. Only after the game was

the blunder noticed, and resulted in Prewett's removal from his team.

Another common error is Transforming the wrong object, which is a hazard of nearly all Transfigurations. Young witches and wizards find it difficult to channel their energy in a focused manner. Colour Transformations can be especially difficult because they deal with such fundamental and specific properties of the object in question. It may be helpful to clear the classroom or work space of any distracting images, furniture, or decorations. A clear, blank setting will aid focus. Basic colour Transformations are much simpler once the basic concept of concentration is grasped.

Uses Outside of the Classroom

Colour Transformations can be useful when one requires a quick camouflage. Though more difficult to perform than colour Charms, the more stable nature of colour changing Transformations will aid an individual more completely. Skilled witches and wizards are able to change not only the colour of an object, but also where on an object the colour change falls. Thus, they are able to create complex pictures and designs, specifically camouflage.

Artists also use colour changing Transformations every day. Though mixing new paint will always give the best results, a witch or wizard is able to change individual batches just enough to give the colour a uniquely uniform base. This allows them to focus more on brush technique, creativity, and artistic vision without having to worry that specific hues don't match.

CASE STUDY: Gold Coins to Silver Coins are useful stepping stones to practice colour changing Transformations on, as their rounded edges make it easier to Transform the colour completely. As a change from one primary

colour to another primary colour (gold to silver), the wand movement will be kept basic and simple. Simply point your wand at the gold coin, and with one, very slight, downward swish, utter the incantation "Aurum Ad Argentums." Avoid flamboyant flourishes or unnecessary slashes, as that intensity may accidently change the coin to an unintended colour. As always, concentration, energy, and focus are at the core of the Transformation. All other properties and rules you have learned thus far also apply.

State Change Transformations

One of the most basic forms of Transfiguration is that of state change Transformation. A state form Transformation is defined Transfiguration of a substance that changes only its state of matter but not its type of matter. As this Transfiguration does not change the nature of the basic material with which the wizard uses, witch state change Transformation is perhaps one of the simplest Transfigurations, Nevertheless, like Transfigurations, state change Transformation requires precision and in-depth an understanding of the change the witch or wizard wishes to invoke on the substance. In this case in particular, we must thoroughly understand the states of matter.

Understanding the States of Matter

There are four known states of matter: solid, liquid, gas, and plasma. (Due to its highly energized and dangerous nature, we will not cover Transformations involving plasma.) Most of the time, these separate states can be identified by observable properties. Solids are the state of matter that retains a fixed volume and shape, regardless of what container they're put in, provided that the container is large enough to hold the item. Liquids maintain a fixed volume, but their shape will alter to match their container. Gases expand in volume and shape to fill the entire container they occupy.

For example, in the case of water, which you are no doubt familiar with, drinking water and the water in lakes and oceans are all in a liquid state. When water freezes into ice, it has become a solid. And when you boil water, it transforms into its gaseous state. A broomstick is a solid. Pumpkin juice is a liquid. The vapor of the Draught of Peace is a gas.

Clearly, identifying separate states of matter is simple enough. However, in order to Transfigure substances from one state to another, we must understand the states of matter beyond their simple bulk properties; we must understand their molecular properties.

Two important words to remember at this point are enthalpy and entropy. Enthalpy is the total energy of a system, and entropy is the measure of chaos in that system. In regards to the states of matter, entropy and enthalpy usually correlate. For instance, the molecules in a solid are very low in energy. The molecules around them bind to them and knit closely into a patterned structure called a "crystal lattice," and because they do not have the energy to break the bonds, they do not move much. Thus, solids have low enthalpy and low entropy. Molecules of a liquid have more enthalpy; they can resist bonds from other molecules enough to slip and slide over one another, but they do not have the enthalpy or entropy of gas molecules, which ricochet off the walls of their container like a pack of crazed pixies, with no significant bonds to one another. To put it simply, solids have the least amount of enthalpy and entropy, gases have the most, and liquids are somewhere in the middle.

Changes of States of Matter

Beyond the three basic states of matter, there are six separate phase changes, which are melting, freezing, condensing, vaporizing, sublimation, and deposition (also known as desublimation). Melting is the change from solid to liquid, and freezing is the reverse. Similarly, condensing is when gas changes into a liquid, and vaporizing is when a liquid becomes a gas. Sublimation and deposition are less well-known, as they are not as common in nature as the other phase changes, but sublimation is defined as the change from solid directly to gas, whereas deposition is when a gas becomes a solid.

The changes that involve a substance moving from a more energized state of matter to a lower one are called exergonic, meaning that they expel their energy into the surrounding environment. The exergonic phase changes are freezing, condensing, and deposition. The remaining three phase changes are considered endergonic, meaning that they absorb energy from their surroundings.

In nature, substances usually shift through states of matter through either temperature or pressure changes. Low surrounding temperatures leech warmth and therefore energy from the substance, whereas high temperatures bleed energy into the substance's molecules. High pressure causes phase changes by increasing the amount of energy necessary for molecules to resist their bonds, and low pressure does the opposite.

In state change Transformations, we will simply increase or decrease the enthalpy available to the molecules of the substance. Please note, however, that temperature change is an indicator of heightened or decreased enthalpy and is not separate from magical state change Transformations. Substances that do not change phase with simple, non-magical means likely require a very high level of enthalpy to change state, and a Transformation of such substances may bring about a dangerously drastic temperature change. As a result, Transformations of such substances (iron, for example, such as Altea the Ambitious painfully discovered in 1643) are highly discouraged.

Performing State Change Transformations:

In order to perform the Transformation, keep in mind that you are changing the level of energy of the molecules of the substance; therefore, the energy of your mental state and wand movements is extremely important in the effective use of the spell. Specifically, in order to change the substance from a state of higher enthalpy to one of lower enthalpy, you must remain calm, collected, and orderly. To change the substance to a state of higher enthalpy, you must be energetic, excitable, and spontaneous. (As a result, many students find that energy-decreasing Transformations are considerably easier during extended study periods, or after other activities that cause chronic boredom.)

Exergonic Transformations

Exergonic Transformations are used for condensation, freezing, and deposition, although deposition requires some alteration from the general spell, due to the fact that deposition involves the cross from gas to solid without ever passing through the liquid state. To decrease the enthalpy of the substance, you must first recognize the higher energy state of the substance, and visualize the energy levels to which you wish to bring it. Then, point your wand at the substance and reach your energy to match that of the molecules, as if to snag them. Move your wand in a slow horizontal line before you, moving from the outside of your body towards the inside. Your wand should be carefully controlled; this movement is not a leisurely wave, but rather, it is calculated and firm. At the same time, calm your energy and slow your wand until it comes to a steady stop. The incantation for this spell is "Cubitus." You should finish saying the incantation at the precise moment that your wand comes to a stop. Visualize that you are pulling the molecules in, and settling them to rest.

To alter this spell for deposition, recall that you are reigning in the molecules from a much more lively state than in other exergonic Transformations. The wand movement for this

spell is similar to that of other exergonic transformations, but it is steadier and more dynamically changes pace before coming to a very firm stop. Rather than simply settling the molecules, this Transformation is more akin to pressing the molecules up against a brick wall. Many students have difficulty with this Transformation because they tend to try to slap the substance into submission, but the spell requires a very calm energy. Even if deposition spells are firmer than other exergonic spells, an antagonistic burst of energy is ineffective in producing a state change.

Endergonic Transformations

Endergonic Transformations refer to magical invocation of state changes including melting, vaporizing, and sublimation, and, similar to the case of deposition in exergonic Transformations, sublimations also reserve a special case in endergonic spells. Like exergonic spells, endergonic spells require you to visualize the energy change you wish to make, but whereas exergonic transformations require you to settle your energies and use calm, precise wandwork, endergonic spells are somewhat more spontaneous. You should begin with your mind calm and steady, matching the energy of the substance, but release a burst of energy towards the end of the spell. The wand movement is an upward flick at an angle of about 80 degrees, with increasing speed then a sudden halt at the end, as if the molecules are being flung away. The incantation is "Concito" and should be said with increasing energy.

Sublimation endergonic spells are similar, but the wand movement is more pronounced; rather than a simple flick, the wand movement for sublimation Transformation is an unguided flourish that often ends with the wand tip pointed back over your shoulder. Remember, the difference between sublimation and other endergonic spells is that sublimation requires an even stronger increase in enthalpy.

CASE STUDY: Water is perhaps the substance that is most commonly used in state change Transformations, which, of course, is why it is a primary exception to the general freezing spells. Whereas the molecules of the vast majority of substances are closest together in their solid state, water does not follow that rule. In its solid state (ice), water molecules are actually held further apart than they are in their liquid state. They are still rigid, with little energy, but the difference in structure does have a significant difference on the spellwork for freezing Transformations of water. In particular, the wand movement of the freezing spell for water is not a short, firm line inwards across the body. Instead, it is a longer, languid horizontal line that moves outwards and comes to a much slower stop. The incantation and mental process involved in the spell remains unchanged. All other state change spells for water remain true to the general rule,

Size

There has long been a preoccupation with size in both the wizarding world and in the Muggle world.

It is no surprise that, in both worlds, huge structures were built as representations of power, majesty, and authority — nor is it surprising that in both worlds, small trinkets such as jewels, music boxes, and miniature pets have been objects of great curiosity and fascination.

It is unsurprising, therefore, that size should be important in the wizarding world when it comes to the execution of magic. It is both something that can be manipulated and something that can be seen as a limitation to one's abilities. Size, whether large or small, has a role to play – and that is precisely where this chapter comes in.

Shrinking and Expanding

Shrinking and expanding in Transfiguration is distinctly different from shrinking expanding in Charms, though it is less popular as a form of magic in the former. In Transfiguration, spells are usually intended to alter more radically than a change in size; however the practise still occurs for those who are not quite as handy with the flourishing wand movements in charms. Whilst Charms has the engorgement charm, Engorgio, and the shrinking charm, Reducio, the magic used in Charms is used to change what an object does, causing the object to do that of its own accord. In Transfiguration, it is entirely up to the witch or wizard to do the job! Truth be told, the process is a difficult one ındeed.

In order to shrink or expand in Transfiguration there is a certain degree of Conjuration and Vanishment involved but on the most precise level imaginable. What is to be brought into existence are not just 'things', but the molecules, that prior to the spell did not exist, which will make the intended subject bigger. What is to be vanished are molecules the subject already possesses, if one wishes to shrink something. Surprisingly, this sort of Conjuration/Vanishment is simpler than when

It involves whole objects and can thus be taught to younger students. Please also take note that, if you intend to undo the shrinking, you should have a good idea from where the vanished molecules will be retrieved. It is hard to explain to your Muggle neighbor that you lost their cat, but then found an identical cat half the size which still responds — suspiciously in the same miaow as their old cat — to "Mr. Tibblekins."

Naturally, Conjuring and Vanishing molecules requires concentration. Before you can perform any shrinking or expanding spells, you must know and understand where they are adding or removing molecules. If they are to add a great deal of size to a creature's leg, for example, you must also know to add to its bone so that it can still support the weight of the flesh. If a creature is growing twice its size, it will need twice as much fur. If an object is shrinking to half its size it will need half the amount of paint. This is where Transfigurative spells can come in handy where Charms fail - even under the Engorgio spell, some subjects have been known to burst from over engorging. The principles change of size Transfiguration are easy enough to understand once they have been thoroughly absorbed on a theoretical level. It does not require a mathematical genius, gauging what needs to be

removed by sight alone can get the job done efficiently, and can often be quicker. But, that isn't to say that there are not wizards who get out the measuring tape every time they wish to change something's size.

A magician who can understand these principles can have quite a lucrative career: recently the popularity of miniature animals as pets has exploded, and while many witches and wizards have the ability to miniaturise whichever creature they choose, some have taking to exploiting the Muggle demand. Miniature ponies were the first to be sold en masse – many wizards today have taken up the sale of magically shrunken animals to blissfully ignorant Muggles who believe them to have been specially bred. Luckily for those salesmen, the offspring of the aforementioned animals are in proportion to the size of the parents.

These same principles are also important in transforming spells, the reason for which will be explained in the limits section below.

Limits

Size is particularly important when it comes to deciding on the features which you are wishing to transfigure.

For instance, in Cross-Species Switches or Trans Species Transformations, transfiguring physical properties from one creature to a creature of a different breed or species, size can be key to the success of the spell. One cannot simply decide on a whim that it would be amusing to have a hamster with the ears of an elephant. Biology may allow for such a connection, but the size of the hamster does not. The ears of such a large creature would require much more blood flow than the hamster possesses; hence you will find if you perform such a spell, the blood will drain from the hamster and it will, inevitably, perish from such a staggering biological shift. It is, however, safer to give larger creatures the features of small ones.

It is generally due this that, unless you are performing a full transformation, changing something into something else, organisms undergoing partial transfigurations in order to combine with other organisms must be combining with something of a similar size, otherwise medical difficulties can emerge. Too-

small legs have made creatures incapable of walking, eyes too big for the skull have popped from their sockets, creatures intended to fly with the wings of other creatures have come crashing to the ground, destroying the features of both creatures. Examples like this show that the true genius in practising magic lies in foreseeing the circumstances of spells.

It is in full transformations where the molecular principles applied in the prior section can be useful. In early studies of Transfiguration, it is common for a student to complete whole transformations on objects of a similar size; one example being the ever popular beginner's task of turning a match into a needle. This is because the two objects have a similar total molecules, and count hardly concentration needed to make is the transformation complete. It is the same with any whole transformation a slightly more advanced spell is turning a hedgehog into a pincushion, which makes use of the preexisting between a hedgehog's spiny similarities covering and sharp pins. It is not until later in the study of Transfiguration that a disparity between size can be overcome in the execution of spells; by then the student should have at least a basic grasp on molecular placement, addition, and subtraction.

Naturally, it is an easier task to create inanimate molecules than it is to create animate ones, or at least a safer one – as we generally assume that furniture does not scream out in pain, so initial transformations with a disparity in size are usually done with inanimate objects

CASE STUDY: Turning chairs into tables Here, we shall attempt to provide an education into how to turn one object, the one on which you are currently sitting, into another, the one on which your heads are doubtlessly resting in hope of sleep.

You should be in a standing position by your chairs, unless your laziness is such that you require a separate chair whilst your previous one is otherwise engaged. Chairs will usually come to a height of about three feet. This is a simple transition to begin with due to the very similar nature of chairs and tables - both are generally made from wood, and both are used in conjunction with one another. Make sure that, in this initial exercise, the table you create from the chair is of the same wood - there's no use trying to be overly ambitious and making a rosewood table from a mahogany chair, as it will just make this beginner's spell unnecessarily difficult for you. The molecules for this task do not need to be made denser or softened to accommodate for differing types of wood or

material as such instruction will occur in later chapters of this book, and you may show off your aspirations there.

Deduce, depending on the size of the table you wish to create, how much larger the chair will need to grow. The legs will need to be thickened, as will the seat, which should ideally become the tabletop. If you are smart, you will transfer the molecules of the unneeded back of the chair into the legs and tabletop region of your table so that fewer molecules need be wasted. This can be done through sheer focus and picturing the path you wish the molecules to follow to their new home as part of the new object. Using this method ensures as little Conjuration as possible occurs with this particular spell, as it is new territory for many. There will, some of you may lament, most likely be a need to include new molecular material that the chairs alone do not contain. If you feel as though you cannot produce a full sized table, perhaps initially craft a bed-side table instead, though, keep in mind if you have difficulty with size changes during spells, it cannot be overcome through sheer avoidance. To conjure new molecules one must put all concentration into drawing forth the new matter. There is no summoning spell for them except sheer willpower. Dedication confidence generally provide a helping hand.

The incantation for this spell is "ligneapedibussuggestum". Always practise the incantation first prior to actually performing the spell – and put down your wand for this, as you don't want to mistakenly turn your nearest classmate into your nightstand, though it is more likely that you will botch the spell, and they will merely wander around with peg legs until the spell is rectified.

When ready, point your wand at your chair and utter the incantation with distinct determination – on the last word, flick your wand softly upwards by no more than a couple of centimeters. It has often been thought that directing the wand upwards helps encourage the chair to grow taller as it becomes a table.

If you have practised this spell and completed it successfully, then congratulations are in order. However this was only your first test of size change – and when you wish to change both size and state at a more advanced level, it is best not to let your success in this spell make you cocky for the next one.

Working with Animals

The next step in your study of Transfiguration is the Transfiguration of animate objects. In this section, you will ONLY be expected to turn a non-magical animate object into an Transfiguration inanimate one. The animates an manimate object is much more complex than the process of in animation, and will, therefore, be discussed more in-depth later in your study. Also, magical beings may prove more challenging than non-magical because magical creatures often have a variety of defense mechanisms that make spell work more difficult. In addition, you will only be working with small animals at this point, such as worms and mice. The larger an animal is, the more difficult it is to Transfigure. Indeed, many animals, such as dragons and whales, are entirely impossible to Transfigure by the use of human magic.

Life Force

The most important aspect of Transfiguration concerning animals is the presence of a life force. A life force is an extremely powerful force that can neither be created nor destroyed by human magic (see Gamp's Law). Successful Transfiguration of an animate object cannot be completed until you understand how to control the life force you encounter in living creatures; unless, of course, you wish to Transfigure a rabbit into a pair of living slippers that hop away from you in fear every time you try to wear them.

All living creatures have some amount of life force, but the exact amount differs depending several factors, which are: (sometimes referred to as energy), intelligence, magical ability, and size. In general, the higher each of these factors are, the more life force the creature possesses. However, it is important to note that these factors do not all effect the amount of life force to the same degree. Mobility and intelligence tend to have the greatest influence on life force, size has the least, and magical ability varies greatly depending on the type of magical ability in question. Flobberworms, for example, have only marginally more life force than your average garden grub, but Firecrabs have more

than twice the life force of a blue crab. It is important to note that the more life force a has. the more difficult Untransfiguration will be. In some cases, Untransfiguration is entirely impossible, and even if the subject returns to its previous species, it remains trapped in a comatose state. For this reason, the Transfiguration creatures of human or near human intelligence that crosses the living nonliving boundary is expressly forbidden by the Ministry of Magic. The punishment of such a crime can be a fine of up to ten thousand Galleons or fifteen years imprisonment in Azkaban, depending on the species of the victim and the circumstances behind the Transfiguration. A complete list of creatures that cannot be turned into an manimate object by law is listed in Figure [?]. However, here is a good general rule of thumb to follow: if you can't make that creature out of a teapot, don't turn that creature into a teapot.

A life force is always centered towards the core of the creature, most often close to the lungs, provided that the creature in question possesses lungs. In humans, for example, the life force resides in the middle of the chest – not in the heart, but in the center of the chest and lower down, nearer to the stomach. The Latin word for 'breath' is spiritus, and indeed, breath is a source of life force, or spirit, for many

creatures. (In addition, some studies have shown that witches and wizards who die from suffocation are much less likely to return as ghosts, suggesting that perhaps even our afterlife spirit can be diminished as a result of the lack of breath.) If you breathe deeply, allow your lungs to fill entirely, and focus on your center, you may very well feel your life force expand.

Even Muggles have been known to discover the connection between breathing and life force, as breathing is an essential factor of Muggle meditation exercises. Many students, in fact, find such meditation helpful in learning to Transfigure living creatures, as meditation helps students learn to manipulate their own life force before working on that of others. A helpful breathing exercise is listed at the end of this chapter for students having difficulty Transfiguring their animals.

Practical Use

When Transfiguring an animal into an inanimate object, you must first make the superficial changes, Transforming your animal into the object in shape, size, and pattern. You must do this without removing the life force, so that essentially, you have a living pair of socks, or whatever else it is that you are Transfiguring your creature into. A life force is so strongly anchored on any living being that it is not until the vessel is entirely unrecognizable that the life force can be removed. (To get an idea of how strong this connection is between vessel and its life force, note that the concept of "the will to live" is actually based almost entirely on the bond between vessel and life force.)

Once you have successfully Transfigured your object in all other necessary aspects, the life force will have been shaken loose from its vessel, and at this point, it is removable. Imagine reaching out and snagging the life force with the tip of your wand, and then carefully pull it from the vessel.

Remember that a life force cannot be destroyed; you will need to manage the life force and give it a new vessel with which to reside. You have a number of options in regards to what to do with the life force. One

of the most popular options is to store it in your wand, where it can be used again in Transfigurations that animate an inanimate object. Another option is to draw it directly into yourself or another living being around you, which may cause a temporary sensation of energy and general well-being, high recommend against simply leaving the life force floating in the atmosphere, uncontained life force can be disastrously unpredictable at times. Albert the Absent-Minded, for example, Transfigured a dog into a stone and did not properly dispose of the life force, which eventually resulted in him being followed around by a multitude of rather affectionate writing desks for the next twenty years.

The wand movement for the removal of a life force is a small upward pull directly after the wand movement for changing the vessel into its inanimate form. There is no separate incantation, and in well-executed Transfiguration, the two wand movements should flow seamlessly into one another, almost indiscernible as a separate step to any outside observer. The wand movement and incantation for the Transfiguration of the vessel will differ greatly depending on which specific animal orientated Transfiguration you wish to perform, but all spells that turn an animal into a

non living object will finish with the upward pull of the wand.

CASE STUDY [WORM INTO STRING]: At this point, you should be able to Transfigure a worm into a piece of string. The wand movement begins with the wand pointed at one tip of the worm. Next, move your wand horizontally, but with a curve, as if drawing a wave in the air, so that your wand finishes six inches to the right of where it started. Without pausing for more than half a second, pull your wand upwards to remove the life force. The incantation for this spell is "Ligamen," said with stress on the second syllable.

Remedial Breathing Exercise

Students who are having trouble grasping the concept of life force may find the following breathing exercise helpful.

- 1. Lie flat on your back, and have some pillows available to tuck under your knees and neck to reduce strain.
- 2. Place your hands at the base of your rib cage, and arrange them so that your middle fingers are just barely touching.
- 3. Take a slow, deep breath, so that your fingers are slowly pulled away from each other as your belly expands. This is called "belly breathing" and uses your lungs fully. Focus on your inner energy and feel it grow with your inhalation.
- Exhale slowly, and feel your energy recede slightly.
- 5. Repeat for five minutes.

When you feel you have a strong understanding of your own life force within you, attempt to Transfigure your worm again. If still unsuccessful, repeat the breathing exercises.

Invertebrate vs. Vertebrate

When it comes to transfiguring animals, results will often vary, largely depending on what type of animal you are transfiguring. If you are wondering which type of transfiguration you wish to perform, it is a good starting point to look at whether your animal is a vertebrate or invertebrate, and work from Invertebrates and vertebrates have different benefits and limitations in Transfiguration. The first thing to consider, of course, is the skill level required to transfigure that animal. The biggest difference between vertebrates and invertebrates is that invertebrates have no vertebral column (backbone). whereas complicated vertebrates have skeletal structures, which includes a vertebral column. Therefore, simple spells and transformations, such as size changing spells, work best on invertebrates because they are often protected by a hard outer shell, which is difficult to penetrate with complicated spells.

Invertebrates

When working with invertebrates, it is best to aim for the underbelly, which is generally the weakest part of the armour. An example of this is the transfiguration of Cambodian Giant Fire Ants. When transfiguring these ants, very little progress will be made if you aim your spell at their tough outer shell. The only weak spot is on the underside of the thorax, which is highly vulnerable to magic. Some invertebrates do not have an outer shell, such as sponges, and these are ideal subjects for most transfigurations.

Due to a lack of an advanced supporting system, most invertebrates are also small compared to vertebrates (with exceptions). This means that often a quick, basic transfiguration spell is enough to make a significantly larger amount of progress. Vertebrates, however, are suited fiddly. complicated more to transfigurations. Their advanced skeletal buildups prevent them from responding as readily to simple spells, as it is harder to remove, fuse or all of their bones. Some change transfiguration spells can, in fact, harm or kill the animal by squashing the bones too close (In accordance with together. the Fair Treatment of Magical and Non-magical Animals Act, any transfiguration which leaves an animal altered or harmed in any way when returned to its natural state could lead to severe penalties.) The more complicated of a structure an animal has, the more complicated it is to transfigure them.

This also applies to mental aspects. The more intelligent an animal is, the harder it becomes to make it inanimate, or to make it an animal that has less thought processes. As invertebrates are generally very simple-minded, relying only on instincts to get by (with the exception of octopuses), they are usually far easier to transfigure. To get past this problem, it is recommended to use transfigurations that involve many steps, or ones that only affect the animal superficially, such as colour-changing or switching spells.

Vertebrates

Vertebrates are also generally larger and faster than invertebrates, making them harder to catch, but this isn't usually an obstacle. The only problem that arises from this is when you are making an animal inanimate, which means you have to change them from having lots of movement to having no movement. In cases of highly active animals (such as the jumping Australian kangaroo), a preliminary stationary spell is advised, although not necessary.

On the other hand, many renowned wizards have claimed that vertebrates are, in fact, easier to transfigure. They say that this is because they are more human-like, and therefore we have a greater understanding and connection with them, which makes controlling them simpler due to similar mind sets and build ups. Nearly 98% of species are classified as invertebrates, and the other 2% are vertebrates. Despite this, the rates of transfiguring invertebrates v. vertebrates are nearly equal, with a lilt towards vertebrates. This is because vertebrates have five unique classifications (birds, mammals, reptiles, amphibians and fish), all of which are greatly different to one another and are, therefore, often needed for more specific transfigurations, such as transfiguring birds into aircraft.

The classifications for invertebrates are less specific, and many of them are similar. The smaller size of invertebrates also means that vertebrates are the preferred classification because less of a change in size is required when transfiguring them. All of these limitations could easily be overcome, but as always when dealing with magic, the less spells and transfigurations that are required, the better.

Limitations and Exceptions

When it comes to magical animals, however, some of these limitations may be changed. Most magical invertebrates will usually have much higher limitations, for example. Their armour is tougher, which makes it much harder to penetrate with a spell. Their armour is also likely to be reinforced magically, so in some cases they cannot even be touched. On top of this, they will usually have some other forms of defense capabilities, whether it is a stinger or a shielding mechanism. This may make them harder to catch, and make it more complicated to transform them. They will also be generally much faster and larger than their non-magical counterparts, and in some instances smarter.

There are, of course, still magical invertebrates that are easily transfigured (such Flobberworms), but on the whole, magical invertebrates are normally too well defended to easily be altered and are generally better off left alone, unless vital as a subject. Magical vertebrates are also rather different than nonmagical vertebrates. As many magical vertebrates, such as centaurs, dragons Sphinxes, are not legally allowed to be unwillingly transfigured, there are subjects available. O

In some magical vertebrates, like dragons, there is also a layer of protective scales. The physical capabilities are slightly similar for magical and non-magical vertebrates, but the mental capabilities are by far greater for the magical vertebrates, due to the magic in their blood. This makes it harder and slightly less ethical to transfigure these creatures. It is because of this that most schools of wizardry and magical learning will use non magical creatures to demonstrate and practise on. However, if you do manage to transfigure a magical creature, the results are usually of far greater concentration.

CASE STUDY: [Fire-Crab Into Fireplace One] case study for transfiguring invertebrate animals is transfiguring a fire-crab into a fireplace, a typical practise transformation for NEWT level students attending any magical learning institution. As the core element, fire, is the same for both the crab and the fireplace, the spell is not particularly difficult. It is always best to use a sleeping charm or draught on the fire-crab first, as they are known for their violent tendencies when under threat. Once appropriately sedated, the crab can be turned over to reveal its weak spot, just under the mouth and pincers. This is where the spell should be aimed.

The easiest step to begin with is to enlarge the fire crab until it is about the proper size. Next, you should build on the hard shell structure to make the outside of the fireplace. Thickening it, squaring it out, and changing the texture should give you the brick framework. If done correctly, the mouth will be around the centre of the fireplace now. This will provide the flame.

The most difficult part of this spell is creating the brickwork, as the spell has to be aimed directly at the hard, magically reinforced outer shell. In worst case scenarios, the spell may bounce back at this point, but persistence is vital to progress. The initial expansion, however, is typically easier, as it can be aimed at the weak spot and the crab is more or less inflated from there.

In comparison, when transfiguring a wild phoenix into a fireplace, there are greatly different tactics required. As the phoenix is also a creature of flame, no elemental alignment changes are required. The first step to take is to harden and re-align the bones; this is to prevent injury later when the spell if reversed, as these transfigurations are not permanent. Once the bones have been re-aligned correctly, they will form a square shape.

Now comes the expansion into the proper size. At this point, the feathered texture should be changed into one of brick. The final step in the transfiguration is to turn what used to be the wings into the flame. The hardest step is, of course, the last one, which requires a spell that is not actually taught in lower-level schools; further, specialized training in both Transfiguration and Charms is required to master this skill.

The easiest step is the enlargement, as that can be achieved without much ability or effort. If ever actually performing this spell, however, be careful to check the regulations in your region, as the transfiguration of phoenixes is highly monitored. In comparison, for the easiest transformations. step enlargement of the creature. Ignoring the flames, however, both present two highly different challenges. The biggest problem with the fire crab transfiguration is getting past the highly protected exterior, whereas the difficulty with the phoenix transfiguration is altering the highly complicated interior. The easier of the two spells is (marginally) the fire crab, although both are difficult transfigurations to complete without a proper guide and instructions.

Texture

It should come as no surprise that when you Transfigure an object you must make certain considerations regarding its texture. It is not nearly enough that you merely change the way an object looks; in order to fully replicate that which you are trying to achieve as Transformation, you must replicate how it feels to human touch. What good is a water goblet if it still has the bristling fur of a garden rat? Guests would be most displeased by such an unlikely combination of appearance texture. Hence, as iterated so often in this textbook, concentration is absolutely vital. There was never a wizard who did well in Transfiguration that did not also do well in concentration. The key to such concentration is to allow your mind to be filled with the idea of a texture itself.

Methods

If you are to Transfigure something, touch it first (if possible), so that you can truly understand the materials that you are working with, as a carpenter might feel his wood for strength and flexibility.

Then, you must have a complete representation in your mind of what texture your item will have once it is fully Transformed. For fur, you would do well to imagine the softness of the particular fur you need, as well as the way it bristles or how long it is. For metal, imagine the coldness of it in the winter and the way it heats up in the summer; then, imagine the smooth steadiness of it and the reluctance for pliability. Most metal, unless weaker like soft lead or tin, is quite rigid. For glass, one must blend the hard texture with its known fragility, creating a feel that is strong but also vulnerable. This process can be used for any particular texture, so long as you know and understand the physical feel of that which you are attempting to create. It is always a good plan, when initially learning how to change texture, to bring along sample swatches or fragments which will give you a clear knowledge of the feel you wish to create. If the texture is still fresh in your mind,

It will be easier to recreate. Try not to become too reliant on these samples, however, or you will find yourself never able to improve. In the case of unusual Transfigurations where you may not know the exact feel of what you are creating (perhaps if an item has multiple textures to it), then you'd best hazard an approximate guess derived from your mental picture of what your end result will be.

The next step is to imagine in your mind how the texture of your original object will change into the texture of your new object. In the case of hair or fur becoming glass, you should picture the individual hairs interlocking and flattening down (transparency of the glass can be achieved when you have a good grasp on the State and Colour Change chapters), and losing the body warmth from the animal they are attached to. If you were to Transform metal into grass, then you should imagine the molecules of the metal slowly becoming less dense in nature and pulling away into individual blades of grass, which then become flexible and soft and absorb the coldness of the earth. These are but a few examples. It may seem like a strenuous amount of concentration at first, but with practice, the task will become second nature to the witch or wizard who devotes their time properly.

Warnings

If there is a difficulty with texture that occurs in the initial Transformation, simply revert the object to its original state and try your incantation once more, focusing vividly on the changes that are to occur and how they will unfold. Be sure that your understanding of the texture is accurate. It is all too easy to give a hedgehog razor sharp spikes, unfriendly to a petting hand, or give a creature wings that are all feathers and possess no bones for support. When you are learning how a living organism is textured, remember that the bones and sinew beneath the skin also account for the complete subject. A creature is not merely skin, fur and feathers, after all; it has substance mechanics going on beyond what we can easily see and must be approached as such.

Applications

There are, of course, instances in which some wizards may choose NOT to change the texture of something as they Transform it. This is usually due to the desire to pull some sort of practical joke. No doubt it would be disconcerting to somebody to be handed a hairy tea pot, or a scarf which feels distinctly squidgy and slimy like a snail or slug might. Needless to say that pranks of such sort are highly appealing, but be warned that any act which can be considered dangerous is an abuse of magic; do not, for instance, take an object that is extremely sharp and give it the appearance of being soft, and hand it to an unsuspecting victim for them to cut their hand open on. It is the sign of not just a cruel wizard, but a petty one.

Changes in texture are important in magic in order to make something come as close to the genuine article as possible. Some people cannot do without the correct feel, whether it is of wood grain rubbing against their fingertips, or the cold, chiseled stone of a cliff face, or the wet nose and floppy ears of their favourite pet dog. There is a certain joy in recreating these textures that any wirch or wizard should acknowledge.

CASE STUDY [Mouse to Goblet]: By now, you will be reading all of this and thinking, "Yes, the theory is all well and good, but I want to make my brother slimy whenever I turn him into a frog! Start teaching me the practical side!" To that, the reply is: "Start small." In this exercise we will be turning a mouse into a goblet, which you are not obligated to drink from once the task is over (unless your teacher is hoping to amuse themselves, in which case, blame not this author for suggesting it).

Firstly, you must inspect your mouse. They are common enough to find lurking about should you lack one. Notice its fur in particular. Is it patchy? Is it rough and bristly or soft and sleek? Is this mouse bony and slender or rounded and plump? These are all aspects of the creature you must consider.

Secondly, you must decide on the sort of goblet into which you wish to turn your mouse. There are many different kinds of goblets made from many different materials. Glass, metal, stone, and carved wood are all excellent examples. Each will have a different molecular makeup, so it is wise to have a material predetermined before you attempt the spell. As mentioned before, it is advantageous that you have a sample of the material so that you can fully comprehend the end result of your

Transformation, though it is not an absolute necessity. If you can picture it clearly enough, then you will be able to achieve the same results, provided the rest of the spell is performed properly.

In the initial stages of the spell, you must picture your starting and ending textures, and picture how the former will become the latter. In the case of turning a mouse into a goblet, you must picture the fur strands interlocking together to form one whole coating, which in molecular density. This increases material must resemble one aforementioned materials from which goblets are made. It is easiest to begin with wood, but this is not compulsory. You will use the other components you have learnt in the State Change and Colour Change chapters to help in the completion of the spell, which need not be repeated here.

Perform the incantation (that you should have practised beforehand), which is "Fera Verto," while you are picturing the process of change that is to take place. Do not be nervous or unconfident in your spell casting; this is the first step towards failure. It is unwise to perform this spell on a beloved pet as a first attempt, which is why schools will generally provide other creatures for use in spell

experimentation. It was quickly discovered that the idea of turning their animal companions into goblets was emotionally taxing for most students, hence the provision of substitutions.

The wand movement for this spell involves a gentle gesturing forward of the wand three times in succession before finally pointing the wand directly at the mouse and casting the spell. It is sometimes best to count down from three to remember this.

If all steps of the spell have been completed successfully, then your mouse should now be a water goblet! Feel free to inspect it and use it; pick it up and feel it to be sure the Transfiguration is complete. If not, practise makes perfect. A few whiskers on a water goblet are to be expected for one's initial attempts and are nothing to weep over. Congratulations to you if you have completed the spell on your first try – exemplary spell casting indeed!

Patterns

In your study of Transfiguration, you may frequently come upon the need to change the pattern of your object. A pattern is the underlying general aesthetic layout of the object, which, for example, can be the blue on white design of your favorite china, or the black and grey splotches on the neighbor's dog. The process of changing a pattern is one of the more artistic aspects of Transfiguration, and many students who consider the more scientific nature of Transfiguration difficult may find that pattern Transformations are a welcome break.

Patterns and Identity

Pattern Transfiguration is often easiest when the pattern is an obviously integral part of the desired object of your Transfiguration; the more universally recognized the pattern is, the more you are likely to have grasped the pattern necessary in the Transfiguration at the same point in which you grasp the very essence of the object itself. For example, if you were to attempt to Transfigure a piece of wood into a checkerboard, the square pattern is such an integral part of a checkerboard that any degree of successful Transfiguration would possess the correct pattern. Only the most distracted and whimsical students have ever managed to create an alternative pattern when attempting to create a checkerboard. (Although, that's not to say many students found it difficult to change the wood at all - simply that very few of the checkerboards ended up with elaborate spirals carved into the wood.) This is because patterns can be just as much an integral aspect of the object as material, function, and inner workings are. Indeed, in many cases, an object's pattern can contribute to its function.

The process of Transfiguration of pattern involves a firm understanding of how the pattern contributes to the identity of the object in question. In the case of the checkerboard,

without the pattern, players would not know where to put their pieces, and, of course, the function of the checkerboard would be rendered moot. In the case of your china. however, the pattern is meant to make the object pleasing to the eye and can denote the origin (or inspiration) of the piece (whether it was made in France, Croatia, or Korea, for example). A pattern is not simply a mere accessory to an object; if that were the case, pattern changes would be covered by use of Charms. A pattern is integral to the very identity of an object you are creating, and in order to change the identity of an object, you must understand important contributing factors such as pattern.

In general, there are three main ways that pattern contributes to an object's identity, which are: function in purpose of the object, aesthetics, or camouflage. While there are other possible ways for a pattern to contribute to an object's identity, in most cases, the effect will fall under these three main categories. Function in purpose of the object can perhaps be best exemplified in the checkerboard example from earlier; without the pattern, the checkerboard is completely useless. Aesthetics usually refers to man-made objects in which the pattern of the object is used to attract the human eye, although it can often be used in other objects

traditionally regarded as beautiful by humans, such as flowers. Camouflage refers to patterns that make something blend in with its environment, normally found in nature, but also used with man-made items that require stealth.

By understanding exactly how the pattern contributes to the object's identity, you will be able to understand precisely how you are changing the object. That, rather than the simple aspect of knowing what pattern your object should have, will allow you to successfully Transfigure your object.

Practical Use

Once you understand how pattern contributes to your object's identity, in order to successfully Transfigure your object, you must fully envision the pattern in your mind. Many artistic students will find this part the simplest, whereas many more scientific students may find that they will have to draw out the pattern before they will be able to Transfigure it successfully.

During the Transfiguration, you will have to envision the changes that the pattern of the original object will have to go through in order to turn into the pattern of the desired object of the Transfiguration. Will it change color, became more structured or more free? How will the previous pattern re arrange itself? If you envision the necessary pattern and changes with enough accuracy and detail, you should be able to successfully Transfigure your object, pattern included.

CASE STUDY [Tortoise to Teapot]: When you feel that you have a strong grasp of the nature of pattern in Transfiguration, obtain a tortoise and attempt to turn it into a white teapot with a blue willow pattern.

The first step is to acknowledge the pattern of the tortoise. Most strident is the pattern of the tortoiseshell, which is a jigsaw pattern of brown, black, and yellow interlocking blocks. This pattern contributes to both the tortoise's ability of camouflage and to the function of protecting the tortoise from harm.

The pattern of the teapot, on the other hand, is neither for camouflage nor for function; it is purely an aesthetic pattern, and one that is more whimsical and loose than the pattern on the tortoise shell.

At this point, you should imagine how the pattern of the tortoise shell would become the pattern of the teapot you wish to create. From where would the willow branches come? How will the colors change? Imagine the pattern change fully, and when you feel you understand exactly how the pattern change will develop, you may attempt the spell.

The wand movement for the spell is a lazy hook motion beginning at the top left corner and ending at the tip of the hook in the lower right. The incantation for the spell is "Porocei," with the emphasis on the second syllable, which should be said as you round the curve of the hook.

It may take several attempts to successfully Transfigure your tortoise into a teapot, but if you have difficulties for several days, try drawing out the patterns on parchment before attempting the spell again.

Switching Spells

Switching is a sub-division of Transformation that is used to Switch two different objects. A common mistake many people make is that they believe a Switch swaps an entire object for rather. that is another: Transformation. A Switch swaps a part, or parts, of an object with parts of a second object, so that both objects take on physical traits of each other. Switching is relatively easy, but the learning process can be complicated in some situations, as a Switch needs to be fast to be successful. Because you are simultaneously swapping parts of two objects for one another, you cannot do the process slowly, or there may be some unwanted splicing of the two objects. This means that beginners cannot slow down the process or even do it step-by-step.

History

The first record of a Switch came from a Muggle book named "Phenomena of No Logical Explanation," which was published in 1822 and reported that "...several eyewitnesses did come forth to say that the young man did perform some task of great evil, for what sort of man could ride a horse with the teeth of a snake?" Experts of the modern day agree that the man in question was indeed a wizard, and the most likely explanation of the horse with snake fangs was that the man had Switched the teeth of the animals to intimidate Muggles in his local village. Also, there are records from 1830 of a wizard who was arrested for killing several Muggles in a small village; his horse was later found to possess not only snake fangs but bird wings, and a wolf's nose as well. It is believed that the same wizard was the subject of both cases.

The first record of Switching in a magical publication came about in 1824, two years after the previously mentioned Muggle book was published. Switching was said to be an indefinite and difficult type of Transformation in the book "Transformations for the Modern Wizard," written by Edgar M. Yale. Since this book was written, Switching has been greatly developed and has become much easier. As it is

still a relatively new type of magic, it is exciting to see what will happen with Switching, and where it will go in the future.

Theory

The obvious first step to any Switch is to know what parts of the objects you are going to swap. You also need to know where these objects should go once they have been swapped; otherwise, you may find they attach themselves to other random objects, or even yourself. If this does happen, a reversal spell should suffice in fixing the problem. A fair amount of concentration is required to pull off a Switch, so in a best-case scenario, you will be far away from distractions.

The reason Switching works is because matter can neither be created nor destroyed; it can only be rearranged or moved. In a Switch, you are Transforming the part of one object back into its particle form. The particles travel in the air before being reformed on another object. For beginners, it is a good idea to have the objects you are using for the Switch close at hand. More advanced students may only need one object close by, but this is to be treated with caution, for if something goes wrong, you may Switch two completely different objects. In the worst cases, you may even breach the International Statute of Secrecy by Switching something onto a Muggle object.

Despite what many people think, it is by far easier when performing a Switch to actually swap one part of the object for a different part from the other object, rather than just transplanting. This is because there will be a lower number of particles than usual for the object, meaning that there is a 'gap' where particles from a different object can be transferred. It also stops you from accidentally putting the swapped part onto an existing part of the object, which can often look odd or abnormal.

Technique

The incantation to perform a Switch is "Shifus Modus." However, it is customary to perform Switch nonverbally; in most formal situations and examinations, it is preferred that the spell is performed silently. The wand action itself is a quick upwards motion, followed by a sideways flick. This is usually remembered simply by the phrase "up and over." It is important to make sure your wand is not held loosely or allowed to swish around, as this can lead to the wrong objects being Switched. Controlled imagination and mental discipline is highly important when performing a Switch. It is vital that you can fully imagine and understand where the different parts will end up. You also need to simultaneously be able to control both objects. This gets easier with practise, though, so don't be discouraged if it doesn't work at first.

Switching Two Animate Objects

An animate object is anything that can be described as living and can move; this includes animals, plants and enchanted objects on occasion (although, this last categorization is rare). Switching two animate objects is the hardest type of Switching. It requires you to sever a portion of something living, move it somewhere else, and then reattach it. It must be performed with the quickest and lightest of hands, to make sure that the parts remain animated whilst being Switched. You may also need to perform a fusion or attachment spell to ensure that the Switched part is properly attached. Texture and colour change spells may be applied to create a nicer appearance.

Switching Two Inanimate Objects

Switching inanimate objects is by far easier than Switching animate ones, due to the simpler molecular and, most importantly, cerebral structures manimate objects have. This means that it is easier to separate certain parts of the When Switching two inanimate objects. objects, the process is fairly straightforward and easy. The only additional steps may be texture change for aesthetics. Inanimate Switches may remain as you have left them, with some exceptions, such as Switching non-magic components with magic ones in a place where Muggles are likely to frequent. Beginners will generally start with inanimate Switches. It is vital to master these spells first, as you cannot continue with more advanced switching spells unless you can do this with ease.

Switching Between Animate and Inanimate Objects

When Switching an animate object and an inanimate object, you will need to be more careful of placement so that the Switch does not hinder any normal processes. Once again, extra steps may be taken to improve aesthetics, such as texture and colour changes. Additional enchantments may be required. When Switching between manimate and animate, in most cases, laws will require that you reverse the change.

If you wish to make the animate part inanimate when you Switch it, an animation spell is normally required, and this is a more advanced form of Transfiguration. It is also worth noting that if you wish to have the transported portion still perform its regular function (e.g. a Switched ear still being able to hear when attached to an inanimate object) you will need to transport the entire system, which once again is a higher level of Transfiguration. This is because once you have severed the part from the system of which it relies to operate, it cannot function on its own. Once again, animation spells are occasionally required for the part to perform its normal tasks on an inanimate object.

Further Applications of Switching Spells

Once you have mastered these spells, you may begin to branch out into other forms of Switching. System Switching, sometimes known as Function Switching, is when you Switch an entire system to make an object perform a task using an organ it did not previously possess. When performing a System Switch from an animate object to an inanimate one, as talked about previously, it should not be confused with an animation spell. Although the Switched organ or system will still perform its regular task if Switched correctly, it cannot process the information. There has been no proven way to Switch a brain into an inanimate object, which means even if you do, say, Switch the hearing system into an inanimate object, it will not have the ability to process or remember anything it has heard. With this said, System Switching is still useful to many wizards, and remarkably easy once a proper hold on regular Switching has been achieved.

Laws

As with all types of magic, Switching is closely monitored for misuse. While there are few laws regarding Switching, the ones that are in place should be respected and followed closely. not being permitted These include permanently Switch a part from or to a living creature, not being able to Switch parts of human-like creatures humans or and conclusive permission, written Switching something magical onto something non-magical in a place where Muggles frequent, and, obviously, not being allowed to perform a Switch in front of a Muggle.

This concludes everything you should need to know about Switching to be able to perform a Switch with some degree of accuracy. As long as you use the correct technique combined with accurate theory, and preferably some formal instruction, you should find that soon enough, Switching is no longer a daunting task, but rather a useful and easy one.

Partial Transformations

When performing a Transfiguration, it is not always the case that the Transformation results in a complete change where the entire body or has been molecularly rearranged. Sometimes there are cases in which it is beneficent for the subject to only partially Transform an object so as to achieve a certain purpose. In other cases, it happens that the performer of the Transfigurative magic is interrupted or distracted, or perhaps that the magic is not powerful enough; this may cause the spell to end without being fully completed, leaving only a portion of the This chapter will cover the Transformed. basics of achieving a partial Transformation and also the steps that should be taken should a Transformation accidentally be left incomplete.

Achieving a Partial Transformation

Partial Transformation takes varying degrees of training and expertise to master, depending on the subject of the magic. It is more common that partial Transformation spells are initially taught using inanimate objects and then move to the Transformation of living organisms; not until an advanced level, usually in their N.E.W.T. year, will a student will be taught partial Transformation methods involving humans. Such magic is usually covered as part of Human Transfiguration.

Partial Transformation of Subjects

In partial Transformation, like with any other Transfiguration, a student must first know and be aware of the spell that they must use for a particular Transformation. Having practised thoroughly the pronunciation of incantation, the main objective in performing the spell itself is to be precise and accurate when aiming the spell. One must have complete and utter concentration, not only on their pronunciation of the spell but on their intended target, and to be specific, the part of their target they wish to partially Transform. If their focus is not properly directed, then the result of the magic may be less powerful than intended, or may backfire.

Partially Transforming a human and giving it properties of an inanimate object can be quite dangerous if not performed correctly. If one MUST perform a Transfiguration which turns human material into something with no life force, it is best that the material that the human part is to be Transformed into is as similar to a flesh, cartilage and bone density as possible. An example of this is the partial Transfiguration of a human into an armchair, using the cushioning in place of skin and flesh, and the frame in place of bone.

It is also a good idea to follow certain guidelines when partially Transforming a human into another living creature. Since Kennilworthy Whisp (author of "Quidditch Through The Ages") stated that Transforming one's self into a bat was one of the few ways for wizards to fly unaided, but noted that it would be pointless as bats lack the memory required to remember where one wanted to fly in the first place, many have attempted to find a compromise. Unfortunately for those who dream of owning wings, there is a size ratio problem with this sort of magic. When partially Transforming themselves into winged creatures such as bats or birds, people often forget that those creatures are a great deal smaller than they themselves are, and frequently end up expectantly leaping off of chairs only to find themselves supported by wings ten times too small to even get them one story above the ground.

Partial Transformations have long been used as joke spells to pull on unsuspecting victims, or those who have been too slow to defend themselves with a Shield Charm. One example is the jinx Tentaclifors, which Transfigures the head of the target into a large, writhing tentacle, often to the great amusement of bystanders.

Self-Induced Partial Transformation

When performing a partial Transformation on oneself, it is important to remember to retain correct pronunciation and precision necessary, just as when performing the spell on others, yet one must also focus their energy as well as their mind. It is much more complicated to perform a spell on oneself, as the execution of the wand movements are often going to be impeded by having to point the wand in the opposite direction one usually points. Another counteractive factor of performing a spell on oneself is that amateurs at doing so will usually be a great deal more nervous at risking their own bodies. Therefore, one must undergo a sort of internal meditation in which the focus of energy is directed towards the area of their body they wish to change. This sort of process is not required for whole Transformations, as it is only necessary to assist in the precision of one's spell casting and to help prevent the spell from spreading outwardly to unwanted body sections. Most students will begin with simple, lesser risk alterations such as changing their hair colour on one half of their hair only. If one progresses to the stage where they are Transfiguring themselves partly into creatures or objects that cannot hold/operate wands, they should have a friend or acquaintance on hand who can Untransfigure them when

necessary. The same is true of attempting any spell with risk involved. One unfortunate elderly wizard attempted to give himself the fangs of a bear in order to better chew his steak. Alas, he did not account for the fact that he needed to also change his jaw structure in order to accommodate such sizeable teeth, and his jawbone broke in several places, causing him to faint and not get medical help until the following morning.

It is argued that partial Human Transformation can, for the caster, often be more beneficial than whole Transformations in some cases, particularly where animals are concerned. In the 1995 Triwizard Tournament, competitor Viktor Krum Transfigured his head into that of a shark. Between Triwizard enthusiasts, it has often debated been if the partial Transformation was intentional or not. The general opinion was that regardless of the intention, the outcome was the best one possible for a spell of that kind. As mentioned previously, unlike Animagi, complete Transformation into animals involve gaining the mental state and intelligence of that particular animal. Had the Transformation of been completed, he may endangered the creatures inhabiting the challenge area (the famous Black Lake of Hogwarts) or his fellow competitors and

participants. The minimalised spread of the Transformation enabled his brain to function as it normally would so that he could compete in the tournament with complete and rational actions control over his and breathe underwater as intended by the spell. Ergo, it is always best to use the intended purpose of your Transfiguration to weigh up the pros and cons of both partial and whole Transfigurations. Undoubtedly, with any cause requiring a fully functional human thought process, partial Transfiguration is the superior choice.

It is worth noting that Metamorphmagi are somewhat of an exception to the general method of precision and focus. While they can use concentration to help produce their Transformations, they often require much less concentration than the average wizard, as their magic is performed largely through whim and desire. This is due to their status of being born with an inherent ability to Transform from birth; this is not a common birth trait and, as such, they are extreme rarities. They also do not require wands to perform Transfigurative magic. Not all of a Metamorphmagi's partial Transformations are intentional; for example, hair or eye hues have been known to change without warning according to the emotion the person is feeling at the time.

Spell-casting Gone Wrong: Interrupted Spells

It can be the case for even the most practised witches and wizards that they might sometimes have a spell or two go wrong. A caster may be interrupted or distracted during their incantation, or they may simply not have powerful enough magic. Occasionally, a broken wand may be at fault, too. Whichever the case, many a Transfiguration has been halted in the middle of its process due to such misfortunes.

There are, of course, methods you can take to rectify the situation. If you still have the ability to use your wand (either because you are not the victim of the spell or because your Transformation does not include your wand arm), simply consult your spell books for the Untransfiguration spell which is relevant to your situation and perform the incantation, taking note to still use the same mental focus. This is, of course, only a solution if you can correctly perform the spell. If not, other actions must be taken.

The next, most obvious step is to seek out the help of the nearest witch or wizard with the ability to fix your Transfiguration. This could be a friend, relative or spouse. In a school environment, this would of course be a teacher who specializes in Transfiguration; however, some teachers have abilities outside of their chosen post and can also be consulted. If you are not at school and your nearest and dearest deemed daft when it comes are Transfiguration, checking in to see a magical nurse or doctor is also an option. Your nearest magical hospital should have an emergency ward which will be equipped to deal with any magical mistakes that result in physical abnormalities. If you have lost your ability to write and talk to communicate the spell you want undone, it is best to bring along your wand, even if you cannot use it as you normally would. While in some cases the item or organism you have been partially Transformed into is instantly recognizable, in other cases it may be difficult to distinguish, and it may be necessary for the staff to perform Priori Incantatem, which will reveal the last spell you used.

If, in the worst case scenario, you are trapped semi-Transformed, unable to use your wand, far from home, without knowing when your spell will wear off, you are in more than a bit of a pickle. The only option at this point is to hide your disfigurement from all Muggle eyes and proceed with haste towards the nearest magical community, wherever that may be. You should be able to receive help there. If there is no

available help within a decent distance, then on your own head be it for practising risky magic so far from civilisation. Wizard communities are established for the protection of all magical folk. Let us never forget the tale of Nauticus Autem, who set sail at sea and Transfigured himself into a gull to catch fish when his supplies ran out, only to have sun stroke cause his spell to malfunction and trap him as a hybrid that could neither fly nor steer his ship, nor even cast a spell. After seventy days, he washed up on land, emaciated and very lucky to be alive. To this day, not a word has been heard from him except the occasional disgruntled caw.

Identifying Transfigurations

Identifying a Transfiguration can range from being very simple to being extremely complicated. It all depends on the complexity of the Transfiguration, the skill of the witch or wizard in question, and oftentimes the number of Transfigurations already undergone by the object.

Basic Casting

While identifying previous spells can be done with the simple incantation Priori Incantatem, Transfigurations tend to be harder to identify. The incantation used is Priori Mutatio (pronounced moo TA cio). This should be said while moving your wand first diagonally upward, then quickly down in a sweeping motion. The first movement should be made in a wide, sweeping, arc, while the next may be quite sharp.

Assuming the spell is cast correctly, the object in question should emit a pulsating glow. If the object has never been Transfigured, the glow should flare bright white and subside quickly. A Transfigured object will glow various shades of purple. As a very general rule, a darker shade signifies a greater number of past Transfigurations. Conjured objects will glow pure black. However, complexity and other random factors may also affect the color. Therefore, Priori Mutatio is not in itself a sufficient test.

The spell works by reading the amount of magic woven in amongst an object's particles. Magic leaves its traces in Transfigured objects; as a Transfiguration spell weaves its way through, changing an object's molecular

structure, the magic becomes embedded within the object itself.

Multiple Transfigurations upon the same object build up, adding to existing magical bonds. Conjured objects are difficult to create and maintain precisely for this reason. Without a base of a non-magical object, their molecular structure becomes much harder to control and maintain.

Progressions through Difficulties

The simpler the Transfiguration is, the simpler the task of identifying its original state. Priori Mutatio tells whether or not an object has been Transfigured; Indietro (pronounced in-DI-etro) tells what state the object was in immediately before the Transfiguration. The wand movement is the same as the movement for Priori Mutatio; however, it should be smaller and more targeted.

Once Priori Mutatio has been mastered, the only problem with Indietro is casting it rapidly in succession. Going back to the simplest of Transfigurations, a match to a needle, this is easy to identify. On casting of Indietro should create a shadow of the original object, and by casting Priori Mutatio upon this shadow, one learns right away that the match is the original state. However, most Transfigurations are not so simple.

Consider the following case. The original object was a short sleeved t shirt. Cold, a wizard Transfigured it to have long sleeves. Later that night, it became an extra blanket when his house's heater broke down. Now, two days later, the heater is fixed and the wizard wants his short-sleeved t-shirt back. The problem is that the Transfigured blanket looks exactly like

all of the rest. (Note: It is actually possible to Untransfigure an object without knowing its original state or subsequent Transformations. However, it is an immensely difficult piece of magic, to be discussed in detail later.)

The first step would be to cast Priori Mutatio over each blanket in question until one glowed purple. Then he would cast Indietro, creating a shadow of a long sleeved shirt. The wizard now has a span of about 15 seconds before the shadow dissolves in which to cast Priori Mutatio again. The purple glow would show that there was still an earlier state. This he would continue until the only glow on the shadow was white. From here, the knowledge would aide him in taking steps to Untransfigure the object in question.

It is best to practice both Priori Mutatio and Indietro on simple, one-step Transfigured objects at first. A complete mastery is not only helpful, but necessary, to identify the original state of many times changed and Transformed objects. A strong Indietro buys a witch or wizard more time to cast Priori Mutatio and recast Indietro. Missing the time will result in the shadow of the object dissolving. Such a mistake, even if made on the very last stage of identification, results in losing all results. This

forces a witch or wizard to start over completely from scratch.

Exceptions

Priori Mutatio and Indietro do not work on Human Transfigurations. It does not matter whether the spell in question was a simple colour change, partial Transformation, Animagus Transformation, Metamorphagus Transformation, etc. Because witches and wizards already have magic ingrained in and about them, Indietro is useless and Priori Mutatio can backfire. Identifying these Transfigurations is inherently difficult and requires a subtler means of detection, different in each situation.

Applications

Untransfiguring an object without knowing its original state is one of the most difficult aspects of Transfigurations, and is not taught until your sixth or seventh year. To Untransfigure a known object is rather simpler. The method discussed above can give a witch or wizard a clear, organized picture of the object's paths through Transfigurations.

As discussed above, subsequent Trans figurations embed more and more magic within an object, inadvertently making it less stable. With less substantial particle mass, the object has less holding it together and, therefore, is more likely to collapse in on itself, Vanish spontaneously, or react in another shape or form that can be potentially dangerous. By identifying past Transfigurations, a witch or wizard also creates a fairly accurate estimate of how many more Transfigurations the object can take before it becomes dangerous.

As Transfigurations are vital to aid in disguises, these spells are particularly useful during times of war. As recently as the second war against He Who Must Not Be Named, quick casting witches and wizards tested items for instability before Transfiguring them to meet their uses.

Skill

A common mistake made by young witches and wizards as they first learn Transfiguration is overshooting. The focus involved forces them to expend all of their energy on the simplest of Transformations. The problem with this is that the object in question can now only be safely Transfigured a very few times. This is why teachers are recommended to supply enough practise objects, at least at first, in order to give each student his/her own without reissuing.

As learning progresses, a certain subtlety should develop naturally. A witch or wizard will come to a point where he or she expends only absolutely necessary effort to accomplish a Transfiguration, or with any other spell. The same object (again the complexity of the Transfigurations must be factored in) is now usually safe to work on about ten to fifteen times without reasonably expecting any problems.

Transfigurations by skilled witches and wizards are, therefore, much harder to discover and read. Their own skill carefully weaves in only the bare necessity of magic to accomplish their goal.

Priori Mutatio should be cast several times with the wand pointing at different aspects of the object if one suspects such a case. The purple glow may be faint enough or short enough to seem almost un-Transfigured. By aiming the wand at different points on the object, a person is more likely to find the place where the Transfiguration was cast. In other words, they will have an easier job of finding where the magic is the strongest or most present.

Still, it is important to note that it has been proven thus far impossible to completely hide the evidence of a Transfiguration. While a powerful caster can mask their work to the best of their ability, a witch or wizard of similar or greater talent or skill will be able to identify the Transfigurations they have made.

